

# HER WINTER FURS

By Mrs. Osborn  
Creator Of Fashions  
For The  
Fashionable  
Women Of  
America

An Unprecedented Extravagance in Furs Marks This Winter's Fashions.

A Woman Now Requires a Number of Handsome Garments Instead of One and \$35,000 Has Been Paid for a Single Costume of Sable.

FURS are more popular than anyone has ever known them to be outside of the Arctic Circle. Everybody wears furs. People who haven't the money with which to get real furs buy the pretty new imitation of seal-skin, a French seal, which is prettier than the real seal-skin, and quite fashionable.

Not so long ago a wealthy woman considered one good fur piece or wrap sufficient for her needs. Now the fashionable woman owns as many pieces of fur as she does gowns. Most women have a smart fur wrap with a hat to match as well as wristlets, or armlets of the same fur to wear around the elbow of the dress bodice or at the top of the long glove worn with it.

In the general craze for furs all kinds are worn and all are correct so far as fashion goes, although, of course, certain furs lead in this fad as in all others.

Perhaps you may claim that the automobile has created the unprecedented demand for furs. Before the advent of the automobile we did not have half as many occasions for wearing fur-in comfort—and so we did not want as many furs. Now that we motor around the country, and the city, too, in all sorts of weather, nothing has yet been found to keep us as warm as does a good fur cloak which combines lightness with great warmth, in order to secure equal warmth in another sort of wrap we would have to build something heavier than nature has provided for us.

And so we go about, a motley crowd, in our furs—and especially when our backs are turned we have on our smart fur hats—we resemble something like the procession of a menagerie. There is one woman in sable, another in astrachan; and in the same procession we see monkey, lamb, fox, leopard, mink, otter, ermine, cat, and even cow skins—all in the enveloping folds of warm fur.

Black cat is, perhaps, the most popular fur at present for day wear, and it has a more surface which is very attractive. Caracul can be made up into coats of moderate cost and does not give so bulky an effect as other fashionable furs.

Plenty of people simply can't wear furs because of their weight, call it plumpness. Others won't wear furs because they do not consider them hygienic. Others, still, will not wear them because they are oppressed by the recollection that manifold section of their motor-wraps once ran about on four legs as lively and happy as though the little animals within the pretty skins never heard of such a thing as a wealthy woman able to buy their lives.

For these people one of the loveliest novelties of the season has been produced. It is velvet-leather—a pliable, soft, exquisite leather, which is dyed in every possible beautiful color, from pale blue and rose color to tan, raspberry red or warm tan, and is brocaded in small patterns having the effect of plume velvet, or very fine short-pile with the outline of the brocade in panne satin. Indeed, the leather finish is more beautiful than that of velvet, while the skin is as light and soft, almost as velvet. Favorite patterns in these brocades are small checks and dots stamped in the leather. As may be imagined, such a material as this is extremely warm, is never bulky and is always very chic and exclusive, as well as becoming and beautiful.

**Mink the Most Fashionable of Furs.**  
Mink, at present, is the most fashionable of furs, and, for evening wear, nothing excels the white fox in popularity or the silver fox—for any use, in exclusive smartness. The latter fur is, of course, too costly to make it common, and no good imitation of it has ever been achieved.

A remarkably smart example of a coat in black caracul is to be seen in figure A. It is cut long and square, with full skirts and a deep capucine hood, lined with wadded satin in the back beneath the collar. A large collar with square corners turns back over the hood. Across the fronts of the collar are straps of embroidery worked in small beads of cut jet and steel. When the hood is turned up over the head the collar is turned up also, coming well up on the face and being held in place by a strap across it under the chin. The coat is double breasted, and is fastened with big rhinestone and steel buttons. It has lengthwise pockets in each side with a button in each pocket corner. These

buttons are of smoked mother-of-pearl with the metal and jewel design upon the pearl.

Large sleeves are trimmed upon the outer side with buttons upon a small flap of fur. The coat is lined with pearl colored satin, and a back view of the hood arrangement is shown in figure AA.

A more expensive long cloak, in mink fur, is shown in figure B. It fits well at the waist line, where a belt encircles it from the back to each side the front. This belt is of brown satin embroidered with beads and gold threads. The skirt of the wrap is very full and hangs in fluted folds around the bottom by reason of the manner in which a circular effect is achieved in shaping it. Its sleeves are large coat sleeves with medium-sized rolled cuffs.

Another style of fur wrap is shown in figure C, and this is one of the favorite styles since it is warmer than a short coat and is of a cut that makes it useful with many kinds of costumes. A cape fits over the shoulders and covers the arms. It does not quite reach the waist line and is shaped in two long stole ends down the front, the stoles widening toward the bottom until they become an unusual width at the hem of the dress. Near the bottom these stoles appear to overlap separate panel ends. A sleeve effect is achieved in cutting the stole away from the cape in front. An unusual fashion in fur collars is to be found this season. It is a large bon-shaped collar which is separate from the pelerine, cape, wrap or stole with which it is worn. It is attached in the center of the back and again to the fronts, but is quite movable the rest of the way around the neck. This wrap is lined with the same fur except inside the cape, which is lined with satin.

One of the new facings for fur stoles and scarfs is shirred satin. The satin is shirred at intervals, in groups of tucked shirings, which are very pretty. Sometimes brocaded satin is used as a lining and the lining of the neck piece is repeated in the muff.

The pelerine of silver fox just described has a muff lined in this manner. It is an immense square, flat muff of the kind now in vogue, and which could, at a pinch, be slit up one side and converted into a wrap, so large is the model.

The new muffs are not of the pillow style, being too flat and square for that, or else they take on the character of an animal's body and are trimmed with claws and tails as well as with a head. Automobile coats are very frequently made of monkey skins. They are made very loose and very heavy as to warmth, and are considered particularly smart when trimmed with cuffs and collar of fox fur. Such coats extend to the feet and are made with box backs. This is a general style for automobile coats and is achieved in shaping it. Its sleeves are large coat sleeves with medium-sized rolled cuffs.

Even very wealthy women do not hesitate to wear coonskin motor cloaks when on long rides through the country. These are warm and quite inexpensive—as fur goes—and may readily be obtained in the northern borders of the State at much lower prices than ever prevail southward.

Motor coats are invariably lined with heavy satin, although they are also often lined with fur of a contrasting character from the outer side, and bands of fur are frequently employed to trim the inner borders, so as to give a decorative effect to the wrap when the fronts fly open.

We all remember when a moderate sized coat of seal-skin was considered a very valuable possession. Now several coats of seal-skin are not valued any too highly by their owners, although seal-skin of good quality is still a very expensive fur. Seal-skin jackets are still in fashion. They sank out of sight for a long time, but now, in jaunty three-quarter lengths, these snug wraps are very good, indeed.

One of the greatest extravagances in furs is the way in which they are cut up into all manner of novel shapes, which will proclaim themselves strictly of this year's style and so make them, in the eyes of ultra-fashionable people, unsuitable for next season's use. Furs cannot be clipped up into the odd shapes seen in new capes, jackets, and shoulder pieces without a great loss, since they cannot be made over into other shapes another season without throwing away much of the pelt.

Panels, bands, tabs, and oddly cut capes and pelerines are some of the extravagant methods of clipping up fur. Anything which proclaims to the most careless observer that no coat has been spared in making up the garment seems to make it more desirable in the eyes of its owner. Fortunes are spent in furs this season, and one woman in New York has the proud distinction of owning a sable costume which cost \$35,000. The dress cost \$20,000, and it took two years to match enough skins for it, while the stole and muff to match it cost \$15,000. Added to this a few hundred dollars for a hat became a mere bagatelle.

This woman is merely one of a number who endeavor to procure at any cost as many fine furs as furriers can gather

Motor Coats  
of Fur Are  
the Invariable  
Rule.  
While Caracul,  
Mink, Silver  
and White  
Fox Are the  
Reigning  
Favorites for  
Special  
Purposes.

from Siberia and other fastnesses of Russia for their adornment.

The fashion of lining wide, flowing stoles with fur of the same kind is, of course, very expensive. Where cost is no consideration, the additional warmth thus obtained is quite a consideration. In a carriage these wide stoles quite cover the front of the gown and keep its wearer snug and warm.

While all the short-haired furs are more or less employed for trimming purposes, seal-skin is rarely used in that manner. When a line of that color is desired in a trimming it is supplied by sable or mink. Other than the three-quarter length jackets and skating jackets few articles are made of seal-skin for smartly gowned women, except short capes, of which a number may be seen fashioned of this soft fur.

Black lynx and broadtail are among the black furs which have a decided vogue this season, especially the latter. Broadtail and caracul, Persian lamb and even mink are trimmed to a surprising extent with embroideries. These embroidered designs are in the form of a passementerie worked upon a cloth foundation of some kind and then applied to the fur as though embroidered directly upon it. Beads and gold tinsel are evident among these embroidered decorations, while beads and tinsel ornaments are used to a great extent.

The fashion of trimming one fur with another is, of course, very pretty, and where a fur garment is intended for several seasons' use it is not advisable to sew upon it ornaments which will be out of date in another season.

Moleskin, that once fashionable, pretty and most perishable fur, has gone the way of extreme fads and one never sees it now upon a well-dressed woman. Instead we have the French imitation seal fur, a short fur about the thickness of moleskin, and very attractive.

Fur as a trimming is having a great vogue. The fur bands are narrow, varying in width from one-fourth of an inch to an inch. They are sewed upon a muslin foundation and applied to every conceivable material in every possible manner that can prove decorative.

Mink, ermine and sable are the favorite trimming furs, but other varieties are used for the purpose, notably broadtail and caracul—two very popular furs for making up into dresses.

These flat furs are most effectively employed oftentimes—where a gown costs a thousand dollars or so—in making extension flounces to the skirt, bolero effects on the bodice and cuffs and armlets on the sleeves. Sometimes half of a velvet or corduroy cloth costume is in flat fur, white caracul, especially, forming an exquisite addition to a gown of heavy white material.

Inserted pieces of fur, too, are effectively disposed among the lace and embroidered decorations, and fur is often further embellished with all sorts of beading when employed to trim a gown. Fur armlets have become a real necessity in these days of short sleeves, when one sees so many New York women literally "out at the elbow," with an emerald earring protruding to the cold winds of winter between an elaborate jacket sleeve and the top of a long, wrinkled glove.

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## IN THE SHOPS

An imported belt for a man, woven to look like knitting of flax-colored cord, was finished with buckles and straps to fasten in front of pigskin; on one side was fastened a tiny snap purse, and on the other a tiny pocket for a watch; both were of pigskin. Just the thing for a man to wear on an outing or riding.

Tortoise shell barrette, the upper edge bound with gold to match side and back combs.

Hanging hatrack in the shape of a horseshoe of dark wood, the pegs being the horseshoe nails.

A beautiful broad black ribbon had huge bunches of red roses like a round bouquet all down the center.

Lamp shades of white Bristol board were very daintily painted in bowknots and bunches of flowers.

An electroler was of Austrian ware, a woman seated and dressed in a quaint dress and cap, holding an embroidery frame in her lap; at one side was the tiny electric bulb.

A very odd clock of Austrian ware, the mine to represent the front of a building. It was oval at the top, a soft yellow color; at the top was the clock, at the bottom a half oval of an opening, was a large green bell. Leaning over on one side, with a mallet in his hand, was a bronze man in the act of striking the bell.

Very handsome French bronzes, one a tall man holding aloft an alligator, in the other hand a sword.

Electroler had green stand and stems. At the ends were white opaque glass lites and buds, in which were the electric bulbs.

Silver trident sea shells had in them electric bulbs. They were on green stems and stands.

Belts of flowered ribbon had bands of black ribbon velvet over them, studded with steel beads. At back and front was a narrow buckle of the velvet studded with the steel.

A very handsome belt of red leather had five pointed scallops across the lower part of the back, steel buckle in front and all studded with steel.

A wide belt of white silk elastic had a design worked all over the center with cut steel, and fastened with a narrow steel buckle the width of the belt.



A.—A Very Fashionable Motor Coat of Black Caracul.

AA.—The Back View of Black Caracul Automobile Coat, Showing the New Fur Hood Under the Collar.

B.—A Mink Automobile Coat Made Up in Fitted Circular Style.

C.—A Luxurious Set of Silver Fox with a New Shaped Cape and Stole.